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DECORATION & FURNITURE

A CHARMING COUNTRY HOME.



LONG ISLAND, among its many picturesque spots within easy reach of New York city, has, perhaps, none more charming than Glen Cove. A bend in the Sound forms there a promontory with a wide expanse of water on one side and on the other what seems to be an

arm of a mighty river. On the summit of the bluff thus formed stands Elsinore, the country residence of a New York gentleman, well known for his artistic taste. The grounds that surround it are laid out with exquisite taste, every natural advantage having been turned to account to make it one of the most picturesque parks imaginable.

The slope down to the river is not so abrupt as on the other sides of the promontory, and a wide carriage drive, winding through groves of mighty trees and beds of brilliant flowers and passing here and there a marble statue, leads up to the house. This is built somewhat after the Elizabethan style (J. W. Mould was the architect), yet the truly American piazza runs around it, and affords cool and delightful shade at all times of the day. Large, old-fashioned Shaker chairs, light rattan lounges and settees, and hammocks swinging in the corners, show what good use the inhabitants of the mansion make of this delightful resting-place. The general color of the building is in harmony with the deep shade of the large trees that shelter it from the sun and wind. It is brown and drab, and the ornamental character of the decoration leads up to a sloping slate roof with gables, in the centre of which rises a cupola terminated by a "campanilla," from which merry chimes ring out to the neighborhood every quarter of an hour.

The view from the piazza sweeps over a vast expanse of land and water. Opposite is the island of Manhattan and across it are plainly visible the Palisades of the Hudson, and even (with a glass) the Palisade Hotel and its guests. To the right the view extends as far as the shores of Connecticut, and to the left it is lost in the distant curves of the East River, behind which lies New York. As you enter, you find a long hall running straight through the house, the doors leading to the different rooms opening directly from it. The long lines of this hall have been judiciously broken by columns supporting beams that form archways. Beyond, after crossing the carriage drive, the perspective is continued by a long walk walled in and covered with trellis-work overgrown with creepers; this terminates with a fine antique bust on a pedestal. Seen from the entrance this hall, with the continuation of the covered walk which is on slightly rising ground, is exceedingly pleasing in effect. The decorations of the hall consist of panels and mouldings of different woods in natural colors. The dark panels are relieved with scroll-work ornaments in white-wood carved in bas-relief. The motives taken from plants and flowers are treated conventionally and show great skill in the design.

In the large dining-room the same style of decoration prevails, the side walls being divided into equal spaces, containing windows on one side and doors and panels on the other, by columns resting against the walls and supporting on their capitals cross-beams which divide the ceiling into "caissons" decorated in blue relieved with gold. The windows overlooking the park at the end of the room contain some splendid specimens of ancient stained glass. They were purchased in Geneva some fifty years ago, when an old house was demolished, in which they had been from time immemorial. One of the panels is attributed to Albert Dürer. Over each one of the French windows on the side of the room, is a panel, also of stained glass. On each side

of the bay formed by the end windows stand on pedestals two large vases in Swedish porphyry; they are about three feet high, and are remarkable specimens of workmanship. These vases were given to Napoleon I. as a wedding present by Bernadotte when he was king of Sweden. On the mantelpiece are several fine ornaments, and among them two metal-topped tankards in ancient glass of curious make. Opposite the dining-room is the billiard-room, but as the billiard-cues and their sometimes unexpected evolutions are dangerous for bric-à-brac, there is but little of it in the room, and that in safe corners. There are some fine paintings on the walls, among which is a horse's head by Herring.

Between the billiard-room and the front parlor on the same side of the house is a "petit salon," or music-room, if we judge by the prominent position of a grand piano. This is decorated in what may be called an unobtrusive Chinese style. The paper is a French wall-paper with Chinese groups such as Watteau used to paint before any thing was known about Chinese art but what was seen on tea-pots and vases. His drawings are original and pleasing; evidently his Chinamen were French, for they lack that obtuseness and rigidity which tend to make Chinese figures fatiguing. On the walls are two Chinese paintings in brilliant metallic colors. One represents some jugglers and wrestlers disporting before the king; it has a distant air of relationship with ancient Rome and might have served as prototype to the "Pollice Verso." The other, which is of a more peaceful character, and might pass either for a Chinese Francesca di Rimini, or Héloïse et Abélard, has a peculiarity. It seems to have been painted or applied on a mirror, and above the horizon the sky is the mirror itself. These were brought from China about seventy years ago. Two Chinese cabinets in black wood, standing in corners, and another larger one elaborately carved, a Japanese cabinet and a Chinese marquetry table, give a still more Oriental character to the room. Among pieces of bric-à-brac too numerous to describe may be mentioned a lunch-box in Sow-chow lacquer and a curious box in dark wood which looks like Hispano-Moorish work. It is decorated with pieces of mother-of-pearl, mounted with silver. On the walls are also some plates, and an excellent suggestion is given by the way in which they are arranged. They are hung against dark Japanese silk stuff of a very small quiet pattern. These pieces of stuff are circumscribed with a dark ebony moulding, forming a frame, and it is in the panels thus formed that the plates are hung.

The most important object in the salon is a beautiful painting by Van Dyke, representing the children of Charles I. Replicas of this work exist in Europe, it is said, but none bearing the names as this one does. Below it hangs the original sketch of the artist which adds much to the interest of the picture. An Ostade; two paintings by Tischbein representing scenes of pleasure and war, mixed, with men half in armor and half in silk hose; a charming family of white cats by Peyrol Bonheur, and one of darker cats; some porcelain plaques, and a Limoges enamel on a repoussé copper bas-relief, with other enamels and paintings, fill up the walls. On the mantel is a buhl clock with brass, tortoise-shell, tin, and gilt mountings. The name of the maker, singular to say, is "Solomon, à Jerusalem"—some particular spot in the clock-making land, no doubt. Near the mantel hangs a blue and white Chinese vase shaped like a clock. On a console near is an old print representing the first steamboat passing West Point on the Hudson, and a charming covered cup, retained in its place in the saucer by delicate basket work, made during the best period of the Augustus Rex ware. In the reception room to the left of the hall are fine paintings by Derroi, a contemporary of Rubens; they are the sketches that he made for the ceiling of the Senate House at Amsterdam, and represent the history of Pandora's box. In these rooms all the floors are parquet, covered with well-selected rugs.

On the floor above are the dwelling rooms. Over the dining-room are the library and bed-room of the owner. Among the curiosities they contain is a bronze

of the time of the Empire in dark-green and gilt, representing a figure in antique costume, half reclining on a lounge. Again there is a quaint old clock movement contained in a cut crystal barrel resting on a gilt bronze foot, and there is also a miniature time-piece in brass, surmounted by a silver skull, bearing the date 1517; it is said to have belonged to Martin Luther. To describe every thing in the house would take a volume; but notwithstanding the curiosities it contains, it has a thoroughly comfortable and hospitable aspect, which adds an immense charm to it. In fact the proprietor is so generous that his park, graperies, and tropical hothouses are always open to the public, and never a circus pitches its tent near by without his making an arrangement with the manager to let all the boys of the neighborhood go in. FRÉDÉRIC VORS.

SOME IMAGINARY ROOMS.

OUR correspondent, Mr. Warren Walters, gave in our last number his idea of "A Cool Room," which has been so extensively copied by our newspaper exchanges that we suppose people like to read about imaginary rooms. In a recent number of the London World a writer, after the same fashion, describes a fancy drawing-room, dining-room, and boudoir. We might take exception to some of his notions, but will give them, without comment, for what they are worth.

Beginning with the drawing-room, he says:

"The walls are deep currant-red, strewn with flowers. A high-panelled wainscoting beneath, and at the top a large bas-relief frieze with figures. The wainscoting and doors are black, framed with red and gold; a semi-flat decoration, very light; Greek border running round the doors and wainscoting. The chimney piece is ornamented by a black and gold jardinière, in the midst of which is room for a small marble or bronze statuette. A double sofa, covered with plush and old-fashioned embroidery, occupies the centre of the room. At each end of this sofa is a jardinière, so placed as to leave the middle free. A few old-fashioned arm-chairs covered with tapestry; a few others, very roomy and comfortable, in Genoa velvet and old-style fringe. Some light seats of all shapes and all heights, in silk, tapestry, and variegated stuffs, but all blending with the general tone of the hangings. Several tables, old-fashioned in shape and of different sizes, are placed about, according to the style of reception you wish to have. A large corner-seat, the back of which is of carved wood, in Cordova leather, with cushions of old braided velvet; the ornaments are coats of arms in old embroidery, worked on to the velvet. Old cast-iron gibbets, holding lamps, occupy the corners of the room. These lamps are Dutch stars of polished brass. The windows are built between two architectural columns, the tops, friezes, and cornices of which are of finest woodwork. The canopy cornices are in rich raised embroidery. The curtains are narrow, edged with bands of gold-ground embroidery. The curtains are looped back by rich cords and tassels. On the walls are pictures, bits of china, bas-reliefs, in bronze; in the angles, columns support statuettes, terra-cotta, bronze, and marble figures."

Here is his fancy dining-room: "The walls are hung with faded-red stuff, slightly spangled with gold. As a framework, a band of old olive-green, of the same shade as the curtains, with fancy pattern. A small braid separates this band from the stuff. Round the top run small rods, covered with old green stuff, relieved by large brass nails. A couple of ancient stained-glass windows. Old-green heavy serge curtains, edged with a wide-patterned braid, small beadings of silk and embroidery. The lining of the curtains is old-gold silk. The cornices are of a thick red material, with a raised chimera, painted on old gold satin, relieved by embroidery. A braid goes all round, with a fancy fringe at the bottom. On one side there is a walnut sideboard, the wood of which is very dark, richly carved, relieved by gold, and ornamented with enormous chimeras. On the other side, one or

two smaller sideboards. In the centre of the room a square walnut-wood table. The chairs are covered with boa-skin, and studded with historical brass nails. The backs of the chairs are surmounted by two dogs' heads, threatening each other, and holding in their mouths a large ring that seems to support the back of



the seat. Dogs'-paws form the chair-legs. Both heads and paws are of carved walnut, touched up with gold. The owner's monogram is placed in a corner of the back. A Dutch chandelier hangs from the centre of the ceiling. Old-fashioned candle-holders in the corners. A Persian carpet on the floor."

The boudoir he describes is Turkish throughout. "The walls are covered with 'repoussé' paper, imitating Turkish embroidery, and are framed by silk cords, held up by crescents, from which depend Thibet tassels. The window is ornamented by a fretwork gallery and arabesque designs. The curtains are made of a plain-colored thick silk-and-wool material; the trimming consists of bands of Oriental embroidery put on crosswise, and marabout braid. A divan couch is made of one large cushion for a base, and several smaller ones on top; these cushions are covered with Oriental stuffs, and have a drapery of Turkish blue stuff. Here and there several low Turkish ottomans; a small dressing-table of Eastern shape and decoration, the top of white onyx, the base in enamel; a large Psyche looking-glass and two arm-chairs similar to the table; a low, small table; a real Turkish stool; a small bamboo X covered by a large Turkish brass tray—for tea or coffee; a Turkish bookcase, large and small mirrors, all in the same style; a variety of painted-wood brackets, covered with many Turkish knickknacks. Here and there 'cloisonné' enamelled flower-cases of divers shapes, or placed close to each other, with a small fountain in the centre."

NEW WOOD-COLORING METHODS.

SOME valuable experiments have been made recently by Herr Schöen, of Würtemberg. In a recent communication to the Mulhausen Gewerbeverein he said he had tried to give oaken objects an old look by rubbing aniline oil on them, but without good results; the

wood took a color which rather reminded one of mahogany, and was but very superficial. On the other hand, he got a dark brown tone similar to that of old oak by saturating the wood first with a solution of aniline salt (sulphate of aniline), and then with caustic soda. Similar results were obtained with walnut and plumbtree wood, etc. Caustic potash alone, of course, gave a somewhat similar action, but inferior to that with simultaneous use of aniline salt. Herr Schöen further attempted to color wood black by treating it successively with aniline salt, bichromate of potash, and caustic soda, the wood being dried after each operation. The color thus obtained is very regular. The experiment succeeded with all the kinds of wood tried—the most important home species and some foreign. These coloring methods are quickly and easily carried out, and are very inexpensive.

JAPANESE DECORATED PANELS.

THE panel decorations in Japanese style which we publish on this page, are from the facile brush of Professor Camille Piton, of Philadelphia. The flat round moon among the black clouds and the two birds which might be carolling, "à la Sullivan," "Fair Moon, to thee I sing," are drawn with spirit, and might be adapted to needlework embroidery, or for a variety of smaller articles of drapery. The other design shows how, with a few touches skilfully applied, a great diversity of effect can be obtained.

The right-hand panel on the opposite page is remarkable for the boldness of the decoration, which, it will be noticed, extends outside of the limited space of the groundwork. With what charming effect the design is formed by the combination of two plates quite opposed in outline!

PEACOCKS' FEATHERS FOR DECORATION.

THESE beautiful feathers can be applied to so many purposes for decoration that a few suggestions for utilizing them will certainly be welcome. The person who is so fortunate as to possess a whole peacock can hardly have a more beautiful ornament for a fireplace than Juno's bird with its tail spread out in the open grate. Long peacocks' feathers are often put into long glass vases, with cat-tails, Pampas grass, etc., in the corners of rooms or on tables, and they look well, especially long glasses tastefully arranged with large sprays of wild cherry blossom, ivy, and any thing that can be had in the way of ornamental foliage, feathery grasses adding considerably to the beauty. Thus all the year round these glasses can be kept filled, with constant variations. Mats for standing in windows, made of coarse ticking or sacking, with peacocks' feathers arranged round and round, and sewn on, are very handsome, and a rug of dark rich-colored velvet with a broad band of feathers is most effective. These feathers can also be arranged on ticking or crash, and afterward put on a cardboard shape as covers for flower-pots. They should be sewn on perpendicularly, close together, and should completely hide the edge of the foundation. Small circular mats for the flower-pot to stand on, made to match, complete the whole arrangement very effectively. A pretty white sheeting table-cloth is edged with deep coarse lace, with a band of small peacocks' feathers at the top. At equal distances two of the "eye" feathers are crossed and tacked on, the quill being turned toward the border. The thread which attaches them to the cloth is first threaded with gold beads, which make a sort of little brooch ornament. The feathers are cut about five inches long, and arranged at about two inches from the feather band.

LUXURY BEHIND THE SCENES.

THE correspondents of the French journals who have accompanied to London Sara Bernhardt and her fellow-artists of the Theatre Française complain of the wretched dressing-rooms provided for the ladies of the company. Mr. G. W. Smalley, in one of his letters to The New York Tribune, says: "A first-rate actress at the Française is luxuriously installed between the acts. She has a large saloon furnished with couches, easy chairs, mirrors stretching from floor to ceiling, and

cheval glasses which enable her to judge of the effect of her robe in its ensemble, and in each of its details. Splendid ceramics ornament the consoles and the mantelpiece; and window-gardening is carried to perfection on the balcony. Rare pictures, and marble and terra-cotta busts of the fair occupant, give a charmingly artistic finish to the chamber. At the Française greater severity is affected in the dressing-rooms of the actresses than in most of the other theatres. Mesdemoiselles Croizette and Sarah Bernhardt, however, have departed from the tradition of elegant simplicity, and indulge in fantastic imaginings to an extent which would have made the tragedy queens and leading comedienues of former days stare with sheer amazement. One severe winter the enslaver of the Duc d'Aumale had her apartment hung round with ermine. The curtains were thickly fringed with the dark tails, and the floor covered with Russian sable. Couches and sofas were in crimson satin, tufted with buttercup yellow, and the tiring woman was a mulatto dressed in the liveliest colors and adorned with the showiest jewels. Eighteenth century pictures adorned the walls. . . . Mademoiselle Sarah Bernhardt, not to be outstripped in eccentricity, caused her dressing-room to be done up in black velvet and silver, and settees having the form of coffins to be ranged round it."

IMITATION GROUND GLASS.

A CAPITAL imitation of ground glass that steam will not destroy may be made as follows: Put a piece of putty in muslin, twist the fabric tight, and tie it into the shape of a pad; well clean the glass first, and then putty it all over. The putty will exude sufficiently through the muslin to render the stain opaque. Let it dry hard, and then varnish. If a pattern is required,



cut it out in paper as a stencil; place it so as not to slip, and proceed as above, removing the stencil when finished. If there should be any objection to the existence of the clear spaces, cover with slightly opaque varnish. In this way very neat and cheap signs may be painted on glass doors.